

MS 1199



Photo: Joseph Kushick

END OF THE MATTER

PREMIERES FOR TRUMPET

MSR
Classics

ERIC BERLIN

Eduardo Leandro Lynn Klock Nadine Shank

James M. Stephenson III (b.1969)

VIGNETTES for Trumpet and Percussion (2005)

1	Running with Lionel	1:40
2	Chasing Igor	1:13
3	Chuck's March	2:55
4	Dinner with Andre	1:11
5	Waltz in Berlin	2:18
6	Leandro Perpetuo	1:48
7	"Max"	2:32

Charles Bestor (b.1924)

CONCERTO PICCOLO for Trumpet and Electronics (2004)

8	Praeludium	3:14
9	Fantasia	3:48
10	Ostinato	3:49

Salvatore Macchia (b.1947)

11	THE END OF THE MATTER for Trumpet, Vibraphone and Marimba (2004)	19:15
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Michael Ellison (b.1969)

12	ELEGY for Trumpet, Vibraphone and Marimba, Alto and Baritone Saxophones (1994)	4:46
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Evan Hause (b.1967)

13	STREET JAM for Trumpet and Bongos (2005)	5:30
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Robert J. Bradshaw (b.1970)

SONATA for Trumpet and Piano (2003)

14	I	5:15
15	II	1:56
16	III	3:50
17	IV	4:45

ERIC BERLIN trumpets, flugelhorn and flumpet

Eduardo Leandro percussion, vibraphone, marimba and percussion

Lynn Klock alto and baritone saxophones

Nadine Shank piano

ALL WORKS PREMIERED BY ERIC BERLIN

ACKNOWLEDGEMENTS

UNIVERSITY OF MASSACHUSETTS - MUSIC & DANCE DEPARTMENT

Eduardo Leandro *percussion*

Lynn Klock *saxophones*

Nadine Shank *piano*

Jeff Cox - *Chair*

Marilyn Kushick - *Fundraising*

UNIVERSITY OF MASSACHUSETTS - COLLEGE OF HUMANITIES & FINE ARTS

Lee Edwards - *Former Dean*

Joel W. Martin - *Dean*

Bruce McCandless - *Director, Research Affairs*

Michael Keough

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INSTRUMENTARIUM

C Trumpet: YAMAHA 9445CH; MONETTE C1-155 STC1, 20 throat [1,2,5,8-13]
MONETTE 2000LT (SN: 1671) C1-1 STC1, 18 throat [14-17]

Flugelhorn: YAMAHA YFH-731; MONETTE B1-1FL, 10 throat [3]

Flumpet II: (SN: 1402) MONETTE B1-1FL, 10 throat [7]

Piccolo Trumpet: SCHILKE P5-4; BACH 7E (customized by Jim Becker, Osmun Music) [4]

Straight Mute: AMR Wicker; Trumcor Lyric
Trumcor Brass Bottom; MB Aluminum

Cup Mute: Humes and Berg

Wah-Wah Mute: Best Brass; MHT Copper Bubble

As an advocate of new music for saxophone, Mr. Klock has had dozens of new works dedicated to him, including a work by recent Pulitzer Prize winner Lew Spratlan. He has premiered works by other Pulitzer Prize composers, including Gunther Schuller, John Harbison, and Michael Colgrass as part of the World-Wide Concurrent Premieres and Commissioning Fund. In 2007, Mr. Klock will premiere four new concertos for alto saxophone and band written for him by Brian Balmages, Sam Hazo, Clifton Noble Jr., and David Jex. His recordings can be heard on the Albany, CRI, Gasparo, Open Loop, Mark, and Orion labels. Future recording projects will include a recording of new concertos for saxophone and band with the Virginia Wind Symphony under Dennis Zeisler.

Mr. Klock is currently Professor of Saxophone at the University of Massachusetts Amherst, and is the saxophonist and bass clarinetist with the Springfield Symphony Orchestra. Past saxophone teaching positions include the Interlochen National Music Camp, Hartt School of Music and University of Toledo. Since 1992, he has been a clinician for the Bands of America National Concert Band Festival and Summer Camp. A graduate of the University of Michigan and the Interlochen Arts Academy, he was a student of Larry Teal, Donald Sinta and William D. Revelli.



Pianist **Nadine Shank** made her concert debut at age 15 with the World Youth Orchestra of Interlochen as winner of their prestigious concerto competition. She was an award winner in the MTNA, Mason and Hamlin, and National Federation of Music Clubs competitions. Ms. Shank earned degrees at the Oberlin Conservatory, receiving the Rudolph Serkin Piano Award and the Pi Kappa Lambda Piano Prize, and at Indiana University where she performed with the University Philharmonic as winner of their Concerto Competition. Her teachers have included Menahem Pressler, Sanford Margolis and John Wustman. She has performed at such prestigious venues as the Phillips Collection, Washington, D.C.; Jordan Hall and the Tsang Performance Center, Boston; Weill Recital Hall, Merkin Hall and the 92nd Street Y, New York; Blossom Chamber Festival, Cleveland; and the Monadnock Festival, New Hampshire. She has appeared in Festivals in Germany, England, Holland and the Virgin Islands. In a duo with violinist Charles Treger for more than 10 years, she has toured extensively. Ms. Shank can be heard on the Centaur, CRI, Gaspari, New World, Open Loop and Spectrum labels.

Ms. Shank is the Principal Orchestral Pianist with the Springfield Symphony Orchestra in Massachusetts, and is Professor of Music in Piano and Director of the Piano and Collaborative Piano Programs at the University of Massachusetts at Amherst.

JAMES M. STEPHENSON III

I composed these **Vignettes** for Eric Berlin and Eduardo Leandro for performance at the ITG Conference held in Bangkok, Thailand in 2005. The only requests I was given before writing these were to be aware of Mr. Leandro's traveling needs (in other words: aside from the marimba and vibes, which would already be in Thailand, I shouldn't include too many percussion instruments that would need to be carried all the way there), and to use several different trumpets, including Mr. Berlin's "flumpet".

Eric and I were at the New England Conservatory together, and, in fact, it was our living quarters that inspired the main ingredient of these Vignettes. I remember very often hearing the sound of Eric practicing below me in the dormitory, and thus I decided to use the musical form of a "lower neighbor" as my driving force for most of the short pieces in this set. The pieces are arranged only by the order in which they were composed; I leave the decision up to the performer to arrange them according to their preference. I also would imagine that several mini-"suites" could be derived from this set, again depending on the performer's wishes.

CHARLES BESTOR

The **Concerto Piccolo for Trumpet and Electronics** (2004) was written for and is dedicated to Eric Berlin. As the title implies, the work is a miniature concerto in the 17th and 18th century style with the conventional role of the orchestra filled by an ensemble of electronic instruments, many of which are derived from electronic manipulations of the sound of the trumpet itself. The first movement, *Praeludium*, contrasts the academic modal counterpoint of its thematic material with a space-age manipulation of trumpet sounds and advanced trumpet performing techniques. The *Fantasia* is a long solo quasi-improvisation over a slowly oscillating cantando electronic accompaniment. The final *Ostinato* is a contentious duet between the trumpet and the electronic instruments developed in the previous movements. The work was written at the Virginia Center for the Creative Arts and the electronics were realized at the Electronic and Computer Music Studios of the University of Massachusetts.

SAL MACCHIA

The **End Of The Matter**, composed in December 2003 and dedicated to my colleagues Eric Berlin and Eduardo Leandro, is set in one continuous movement which divides into four constituent parts. Inexplicably, and perhaps more often than I am comfortable admitting, external stimuli seem to trigger memories buried deeply within my psyche. This experience happens to me not just in the ordinary world of smell or sight, but in words and musical sounds as well. Recently, I have been considering the philosophical idea that nothing - no idea, thought, concept, personal disagreement—nothing can ever be put to rest. No conception, perception, notion or

recollection can be retired, vanquished, forgotten or even be completely agreed upon. Matter cannot be destroyed, feuds or disagreements between nations are never completely resolved, musical ideas cannot be said to be exhausted. Completion is denied. As ultimately troubling as this idea may be, the implicit connection and continuation of all living things implied within this notion is, in the end, liberating. That there is diminishing but ever present space for divergence seems not stifling, but reason for celebration. At any rate, *The End Of The Matter* concerns itself with musical materials that I have already used in other pieces and which, unbidden, have returned to haunt my consciousness. Specifically, the opening measures of *The End Of The Matter*, in particular the opening chordal passages in the vibraphone, are very similar to the beginning music of my *Musica Penumbra* from 1997. However the prism of ensuing years, greater compositional control and, one hopes, a deeper level of emotive depth, have led to a very different realization of the basic premise of the musical material.

MICHAEL ELLISON

The work *Elegy* explores the lyrical potential of the trumpet and, in particular, the sweet sound of my colleague Eric Berlin, which has been much in evidence even since our conservatory days in the late 1980s. Eric commissioned *Elegy* for his then-touring ensemble, The Uncommon Trio, in a chance meeting in the checkout line of a Watertown grocery store in 1994. I seized upon what had originally been the sketch for the slow movement of an unfinished sonata for violin and piano as a vehicle with which to move in a different direction from the Fanfare-like or *Gebrauchtmusik*-type styles so commonly (and often effectively) heard in brass writing - but so foreign to my compositional taste, or, for that matter, to jazz players like Miles Davis.

An opening simple utterance, over fluctuating harmonies with dangling major 7ths, forms a basic contrast in the work together with a more agitated variation of the same motif, *con sordino*, which then opens into broader, more far-reaching lyrical arches, in the process creating a kind of variation-rondo. It is essentially quite a specific mood that the piece is after. Technical demands of such a work are, whether immediately apparent to an audience or not, as formidable as any virtuoso composition, with demands of tone, endurance, expression and lyricism paramount. The subtle shades of ensemble interaction crucial to true chamber music are all fully realized on this recording by Eric and his colleagues.

EVAN HAUSE

Street Jam (2004) came about from talking to Eric Berlin about writing a piece for Trumpet and Percussion that would be much more portable than the usual recital fare. Work on the piece came just after my completing an intense electronica transcription project, so the music of Aphex Twin (and Squarepusher) was very much an influence on the bongo writing. Jazz, and Eric's

Vince Penzerella, former Second Trumpet of the New York Philharmonic, Tom Rolfs, Principal Trumpet of the Boston Symphony, and Frank Kadarabek, former Principal Trumpet of the Philadelphia Orchestra. Eric Berlin is a Yamaha Performing Artist.



Eduardo Leandro has performed with ensembles such as the Steve Reich Ensemble, Orpheus Chamber Orchestra and Bang-on-a-Can All Starts, and is part of the Percussion Duo Contexto, ensemble in residence at the Centre International de Percussion in Geneva since 1995. He was principal percussionist with Ensemble Champ d'Action in Belgium and played regularly with Concertgebouw Orchestra in Amsterdam and Ensemble Contrechamps in Switzerland under the direction of Pierre Boulez, Heinz Holliger and David Robertson among others. He has played in music festivals throughout the world, such as the Suita Music Festival in Osaka, Ferienkurse für Neue Musik Darmstadt, Festspiel in Salzburg, Ars Musica in Brussels, Archipel in Geneva, Nits de Altea in Spain, Espinho Music Meeting in Portugal, Izmir Music Festival in Turkey, Athenaeum Concert Series in Helsinki and Festival d'Automne in Paris. He has won the New Music Contest in Dusseldorf, Germany, and the Eldorado Competition in Sao Paulo, Brazil. Eduardo Leandro was born in Belo Horizonte, Brazil. He attended the Sao Paulo State University, the Rotterdam Conservatory in the Netherlands and Yale University, having studied percussion with John Boudler and Robert van Sice. He teaches percussion at the University of Massachusetts at Amherst and at Stony Brook University, where he also co-directs and conducts the Contemporary Chamber Players.



Lynn Klock is in demand as a soloist and Conn-Selmer clinician throughout the United States and abroad. As a featured artist with appearances across the globe, he has the distinction of being the first saxophonist to be presented on the Warsaw Philharmonic Recital Series in Poland. He has been a guest soloist with orchestras and bands, including the Springfield Symphony Orchestra, Singapore Armed Services Central Band, Belgian Air Force Band, West Point Band and Austin Symphonic Band. He has also been a soloist or clinician at several World Saxophone Congresses, English Saxophone Congress (Cardiff, Wales), MENC National Conference, Midwest Band and Orchestra Clinic, Texas Bandmasters Association Conference and Western International Band Clinic. His Chamber Music performances include appearances at the Monadnock, Musicorda, North Country, Mohawk Trail, and Marlboro music festivals, where he was the first saxophonist to tour with Musicians from Marlboro.



Trumpeter **ERIC BERLIN** leads a musical life devoted to exploration and diversity, from solo engagements to chamber and orchestral music to pedagogy. His technical virtuosity, magnified by a rich and robust sound, has been heard in many world premieres of solo and chamber music works. Following the premiere of Evan Hause's Trumpet Concerto, a work commissioned by the Albany Symphony Orchestra for Mr. Berlin, one reviewer wrote that "his fluency and gorgeous sound were both amazing." Mr. Berlin's acclaimed solo performances have spanned and augmented the range of trumpet repertoire. In addition to the Hause Concerto, which he has also performed with the Brooklyn Symphony Orchestra, Prism Chamber Players, and University of Denver Wind Ensemble, he has premiered works at International Trumpet Guild (ITG) Conferences in 2003, 2004, 2005, and 2006. Other premieres given by Mr.

Berlin include Howard Buss's Skylines and Robert Bradshaw's Arboretum. His dedication to contemporary music has also led to collaborations with several leading new music ensembles, including the Boston Modern Orchestra Project, Musica Viva, Harvard Group for New Music, and Dogs of Desire, a new music program of the Albany Symphony Orchestra. In other solo appearances, Mr. Berlin was featured as soloist in John Williams's music from "Born on the Fourth of July," conducted by the composer, has appeared with the University of Massachusetts Wind Ensemble, Pioneer Valley Symphony, and the Nashua Chamber Orchestra, and was the First Prize Winner of the Streitweiser Cornet Competition. In May of 2005, he performed Arutunian's Concerto for Trumpet on tour with the Helsinki University Symphony Orchestra throughout Finland. In June of 2005, he performed a full recital of works commissioned by him with percussionist Eduardo Leandro at the ITG Conference in Thailand.

Mr. Berlin has been Principal Trumpeter of the Albany Symphony Orchestra since 1998 and has also appeared with the Boston Symphony, New York Philharmonic, Baltimore Symphony and Boston Pops. With the Albany Symphony and conductor David Alan Miller, he can be heard on several acclaimed recordings, including those of works by William Schuman, John Harbison, Morton Gould and Roy Harris. In addition, Mr. Berlin holds positions of Principal Trumpet of the Boston Philharmonic Orchestra and Associate Principal Trumpet of the Colorado Music Festival in Boulder. The Majestic Brass Quintet, founded by Mr. Berlin in 1988 and ensemble-in-residence at Northeastern University, is one of Boston's most prominent brass ensembles. Mr. Berlin maintains a studio as Artist-Teacher of Trumpet at the University of Massachusetts at Amherst.

A native of Pennsylvania, Mr. Berlin attended the New England Conservatory of Music, where he was a student of Mr. Charles Schlueter, former Principal Trumpet of the Boston Symphony Orchestra and Robert Nagel of the New York Brass Quintet. He has also studied extensively with

personality and virtuosity, were very much my inspiration for the trumpet part. I also imagined how this piece would sound in the Times Square subway station in New York City, or on some urban street corner, where one often hears some very electrifying music-making. Formally, the work is a rondo. A jazzy rondo theme is interspersed with numerous character episodes. Before the final rondo return is an extended slower passage that is inspired by a cultural panoply of religious singing and ritualistic drumming, with the drum "speaking" non-rhythmically in response to the vocalist. Eric Berlin commissioned *Street Jam* and premiered it at the University of Massachusetts, and then in Bangkok, Thailand.

ROBERT BRADSHAW

"Hi, my name is Rob Bradshaw and I mailed a trumpet sonata to you earlier this year. I was wondering if you had a chance to look at it?" Many times, I said this to trumpeters throughout the 2003 ITG Conference. Never could I have imagined the wonderful working relationship and friendship that would begin the moment I said it to Eric Berlin. I was building a consortium of musicians to perform my new **Sonata**—a daunting task for someone who was virtually unknown in the trumpet community. Eric took the time to review the piece, and then did something that helped lend credibility to the project and vastly expanded the visibility of the work: he and Nadine Shank made the recording on this disc. I cannot adequately express the importance of this moment for my Sonata, or any new composition. I posted the recording on my website and it was an immediate success. Now I can say, "Have you had a chance to listen to it?" In the end, the Sonata had premieres by a consortium of soloists throughout the United States, South America, Singapore, China, England, Scotland and Ireland—including a performance by Eric Berlin and Nadine Shank at the University of Massachusetts.

James Stephenson's music, fresh and energizing, delights audiences while maintaining integrity and offering worthwhile challenges for the performing musicians. A list of current collaborations includes a concerto for Branford Marsalis with Rodney Mack, a work for the Dallas Symphony, a concerto for the Philadelphia Orchestra's principal trombonist, Nitzan Haroz, a piano/trumpet concerto, and a new work for the Bozeman Symphony. Stephenson's works have been performed by many of today's leading orchestras, including the Cleveland Orchestra; the symphony orchestras of Houston, Atlanta, Detroit, Baltimore and Jacksonville; the Rochester Philharmonic, Florida Orchestra, Naples Philharmonic and others. Stephenson's commitment to music for young audiences resulted in his landmark educational work: *Compose Yourself!* This interactive and informative introduction to the symphony orchestra has already been performed over 125 times nationwide since its 2002 premiere. He studied at the New England Conservatory of Music, where he earned a Bachelor of Music with distinction in trumpet performance.

Charles Bestor, a native New Yorker, received his training under Paul Hindemith, Vladimir Ussachevsky, Vincent Persichetti and Peter Mennin at Yale University, the Juilliard School of Music, Swarthmore College and the University of Colorado, from which he holds the doctorate. He has been a recipient of a NEA Composer's Fellowship, winner of the Omaha Symphony International Competition and the Musica Nova 96 International Competition of the Czech Republic and co-winner of last year's Bourges (France) International Electroacoustic Competition. Dr. Bestor has received commissions from, among others, the Composers' String Quartet, Utah Symphony, Music Teachers National Association, Peter Britt Music Festival and a number of individual performers. His music is recorded on the Centaur, Orion, Serenus, Capstone, New Ariel, Living Artists and SCI labels. He is a Fellow of the MacDowell Colony, Yaddo, Virginia Center for the Creative Arts, Ragdale Foundation and the Tyrone Guthrie Centre, Ireland. He is currently Professor of Music Composition and Theory and Director of the Electronic and Computer Music Studios of the University of Massachusetts, and previously served on the faculties of the Juilliard School, Willamette University and the Universities of Colorado, Alabama and Utah.

Salvatore Macchia enjoys an active career as performer and composer. A 2006-2007 Samuel Conti Award fellowship winner, Macchia's compositions have been performed throughout the United States, as well as in Russia and Japan. In addition, his music is frequently heard in major European cities and festivals, including performances in Berlin, Florence, Bordeaux, Strasbourg, Montova, the Festival Bruit de la Neige in Annecy, France, the Computer Arts Festival in Padova, the Musica Nuova Festival IX^o edition 2000, Senegallia and the Santa Maria Musica Nuova Festival in Ancona, Italy. Other performances have taken place at the Warsaw Autumn Festival in Poland, American Academy in Rome, New England Chamber Music and Composers Conference, and at the Aspen and Monadnock Festivals in the United States. He served as a juror at the Fourth International Contemporary Music Contest for Composers "Citta' di Udine", in Udine, Italy.

Michael Ellison holds degrees in composition from New England Conservatory, Tufts University and University of California, Santa Barbara. His teachers have included William Kraft, W.A. Mathieu, and Indian vocal master Pandit Pran Nath. Commissions and awards include a grant from the National Endowment for the Arts to compose a new work for the Borromeo Quartet, premiered and recorded by them in Santa Barbara in February 2002; a premiere in Carnegie Hall by the New York Youth Symphony as winner of their prestigious First Music 11 competition (1995); awards from Copland House, Beebe Fondation (New England Conservatory), Ojai Festival, Barlow Endowment and ASCAP. His works have been performed by the Pittsburgh New Music Ensemble, Berlin Saxophone Quartet, Frøydis Ree Wekre, Calgary Philharmonic and Gaudeamus Festival in Amsterdam. Awards from the Fulbright Foundation and ARIT (American Research Institute in Turkey) have facilitated field research in the classical and folk music of Turkey. Current projects include a large rhythm-vocal ensemble piece for *Kardes Türküler* and his five-act opera, *Mevlana*. He has served on the faculty at MIAM at Istanbul Technical University since the Fall of 2002.

Evan Hause was raised in North Carolina by musical parents. His musical training was in percussion and composition, and he attended the North Carolina School of the Arts, Oberlin Conservatory and the University of Michigan, where he earned a Doctorate, studying with William Bolcom, William Albright and others. Major commissions have come from Tales&Scales, Albany Symphony, Pittsburgh New Music Ensemble and Coastal Carolina Chamber Music Festival. His music has been performed by Alarm Will Sound, Locrian Chamber Players, Sole Nero, and numerous symphony orchestras and college ensembles. He has been in residence at the MacDowell Colony, Atlantic Center for the Arts and Albee Center, and has received the top Fellowships, scholarships and awards at his alma maters, in addition to multiple ASCAP awards.

Robert J. Bradshaw spends his days furiously typing away on his computer, searching for every possible moment to fix his ideas into a performable medium. Passionate about expressing himself through the abstract art of music, he has always loved composing. Recent awards and commissions include the 2005 Manchester Music Festival Composition Competition, the 26th Annual Pappoutsakis Flute Competition, New England Musical Heritage Initiative/New England String Ensemble and American String Teachers Association with NSOA. Projects for which Mr. Bradshaw has composed music have received awards and grants from the National Endowment for the Arts, American Music Center, American Composers Forum, Harvard Musical Association, Harpley Foundation, Argosy Foundation, and the Massachusetts Cultural Council. Robert is convinced that classical art music is alive and well in America - and hopes to help keep it that way.